

The EDISON KINETOGRAM

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Thomas A Edison

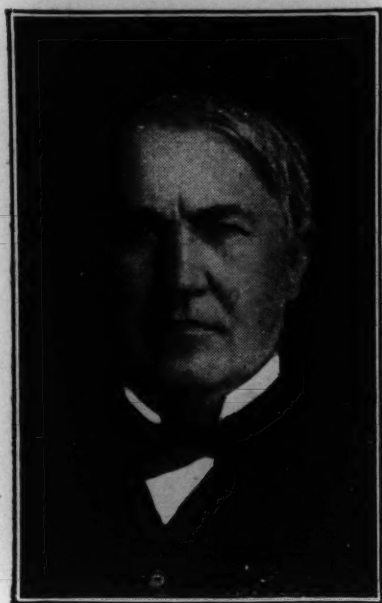


SCENE FROM
IN HIS FATHER'S STEPS

FILM No. 7093

Released November 2nd, 1912

EDISON FILMS TO BE RELEASED
on November 2, 6, 9 & 13, 1912



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

Edison Kinetogram

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EDISON FILMS

Released between November 1st and 15th, 1912.

THE dramatic releases in this issue are of a quality that will rarely be excelled. "The Librarian" and "In His Father's Footsteps" are two beautiful stories of self-sacrifice; while "A Dangerous Lesson" is in fact an absorbing didactic drama.

In "The Harbinger of Peace" we offer a simple, wonderfully appealing drama set in a rural atmosphere but founded upon a principle of universal application and therefore of world-wide interest.

"Spring Log Driving," a wonderfully beautiful and spectacular picture, is the successor to "Winter Logging," showing the picturesque scenes incidental to the spring thaw in a logging district. Very shortly we shall release a film showing the manufacture of paper, thus completing a series which started in the forest in winter and will end with the shipment of the finished paper.

The comedy portion of this list is exceedingly rich and varied. The desperate struggles of a young bridegroom in his efforts to hold the fort against an irate female will furnish unlimited mirth for everybody. "Please Remit" is a Western comedy full of laughable points, and "Helping John" is a story that, in addition to its many amusing incidents, has a very strong moral.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on November 2nd, 6th, 9th & 13th, 1912



In His Father's Steps

By Bannister Merwin

DRAMATIC—RELEASED NOVEMBER 2nd, 1912

Film No. 7093

Copyrighted, August, 1912

Code, Vorstadt

Approx. Length, 1000 feet

CAST OF CHARACTERS

THE VILLAGE DOCTOR	WILLIAM WEST
HIS SON	BENJAMIN WILSON
EDITH	LAURA SAWYER
HER FATHER	JAMES GORDON

THERE is always a deep pathos underlying a hope, a dream, an ambition when one awakes and learns that it will never be realised, and especially if these hopes, dreams, and ambitions have grown year after year out of love and centred themselves around a single individual. That is the problem we have to face in the latest Edison production, entitled "In His Father's Steps."

Old Dr. Morton has been practising in a little village for over forty years. This, his little world, is bounded on the North by the woollen mills, on the South by Widow Jones' chicken farm, on the West by the quiet sluggish river that cuts its way into the unknown, behind a cluster of woods, and on the East by Bill Cumming's pigsty. Within these boundaries lies the village of Centreville, and the kind old doctor never dreamed that his boy,

who had just graduated from a medical college in a great city, would aspire to anything higher, thinking he would be quite willing to come home and take up his practice when night calls and weary watching by the sick would become too much for him. But youth and love climb higher than old age and grey hair, and it is no small wonder that his son meets a woman he loves, in the great city; a woman with wealth and beauty and all the glory of maidenhood on her brow. How great the joy of these two young hearts when opportunity came dancing into his life in the shape of a fine position and splendid salary, as assistant to a world-famous physician.

But when the boy told his father of his hopes and bright prospects he could not help but see behind the sad, kind eye a look of disappointment, and when at night he found the entry

(Continued on page 13.)



Holding the Fort

By Bannister Merwin

COMEDY—RELEASED NOVEMBER 2nd, 1912

Film No. 7098

Copyrighted, August, 1912

Code, Vorstendon

Approx. Length, 1000 feet

CAST OF CHARACTERS

THE BRIDE.....	ELSIE MCLEOD
THE BRIDEGROOM.....	EDWARD BOULDEN
THE CASHIER	HENRY TOMLINSON
THE ROOM CLERK	FRANK A. LYONS
ELIZABETH MERRILL, a speaker at a meeting	ALICE WASHBURN

Representatives of the Meeting, Guests at Hotel, etc.

A NEWLY - MARRIED young couple are anxious not to be recognised as bride and bridegroom, so they decide to arrive separately at the hotel. Accordingly, the bridegroom wires the hotel to reserve a room, and then leaves, his wife following by the next train.

The hotel proprietor becomes bewildered by a sudden rush of business, and upon receiving the bridegroom's telegram assigns him to room No. 23, marking the number on the telegram, but neglecting to enter the reservation in the proper way. The result is that when another wire for a room reservation comes from Eliza Merrill, a somewhat mature lady and a delegate to the meeting now in session, the cashier makes the mistake of assigning the same room to her. The bridegroom arrives, goes to his room with his luggage, and then leaves for a little stroll.

Meanwhile Eliza arrives, and is shown the same room. She takes immediate possession, and commands the page-boy to remove the other person's luggage. When the bridegroom returns, and finds Eliza in possession

of his room, he becomes furious. Neither will give up the room. Then ensue some laughable scenes, in which the young man endeavours to drive her out of the room, but nothing avails. Her grim determination is too much for him. Meanwhile the proprietor and his cashier have a heated altercation over the situation in the office below.

The solution comes with the arrival of the young bride, who is dumbfounded to find her husband in the room with a crusty old woman, who refuses to budge an inch. The proprietor appears, and attempts to explain, but only succeeds in making matters worse, and causing the bride to weep. As the sympathising young husband withdraws his handkerchief to dry her tears, something falls to the floor, which is picked up by the grim old Eliza. It proves to be a few grains of rice. She relents, picks up her belongings, and retreats as gracefully as she can, realising that they are a newly-married couple.

This is a very different comedy from the usual, and is bound to be a success.

Posters for this subject will be issued.



The Librarian

By Bannister Merwin

DRAMATIC—RELEASED NOVEMBER 6th, 1912

Film No. 7095

Copyrighted, August, 1912

Code, Vorsteher

Approx. Length, 980 feet

CAST OF CHARACTERS

BETTY GIBBS.....	MARY FULLER
JUDGE BINNEY.....	ROBERT BROWER
MISS CURTIS.....	MRS. WM. BECHTEL
REV. MR. WAINRIGHT.....	WALTER EDWIN
(Library Committee)	
THE BOOKWORM.....	WILLIAM WEST
THE SCHOOL TEACHER.....	GEORGE LESSEY
JACK GIBBS.....	HARRY BEAUMONT
CORPORAL CUTLER.....	JAMES GORDON

BETTY GIBBS is given the position of librarian of the little village library. As soon as she is installed the library becomes very popular. Among those who come is Robert Prentice, a school teacher, and he and Betty quickly become interested in each other.

Betty's brother has recently enlisted in the army, and is at a post near the village. Corporal Cutler, coming across Jack Gibbs while the boy is supposedly off duty, is abusive to him, and finally irritates the boy, so that he knocks the officer down. The seriousness of this offence is great, and Jack, moreover, does not know how badly he has hurt Cutler. He therefore deserts, and goes to find Betty.

He comes into the library during the evening hour, and, in an agony of terror, tells Betty what an awful thing he has done, and begs her to help him escape. She takes him to her own room, and leaves him, only to find that Prentice has come in to talk with her.

She goes back to her room, and shuts Jack into her cupboard. This is not effective, as she realises if a search is made he will be quickly discovered.

How is she to save him? The way occurs to her. It must be at the cost of her own good name. Coming back to the reading room, she sees that the soldiers are approaching, the members of the village library committee with them. She tells Prentice to follow her, and she leads him to the door of her room. Then she tells him to go into the room. He expostulates, but she urges him in, telling him to stay there until she calls, and, shutting him in, she goes to face the search party.

To the Corporal's questions she gives evasive replies. When he starts his search she resists. At the door of her room she fights against their entering, but the door is opened, and Prentice stands revealed. The library committee stands aghast, and Betty hangs her head in what looks like guilty confusion, while the soldiers, thrown off

(Continued on page 16.)



Please Remit

COMEDY—RELEASED NOVEMBER 6th, 1912

Film No. 6946

Copyrighted, January, 1912

Code, Vorgenannt

Approx. Length, 995 feet

CAST OF CHARACTERS

EDITOR OF THE COYOTTEVILLE CLARION.....	WILLIAM WADSWORTH
ORPHAN ANNIE	ELSIE McLEOD
THE POSTMISTRESS.....	ELIZABETH MILLER
THE COWBOY	MARC McDERMOTT
THE BLACKSMITH.....	BIGELOW COOPER
THE INDIAN	WADSWORTH HARRIS

THIS is a delicious Western comedy which tells of the trials of the editor of a small newspaper.

The very first scene introduces us to his trials—dissatisfied advertisers, subscribers, and a superabundance of unpaid bills which are clamouring for attention. We see him start forth to collect subscriptions due after having declined to engage a bookkeeper in the person of Orphan Annie, the waif of the town. His success in collecting is not marked, and he accordingly spends his last penny in the post office for the purpose of advising one of his principal creditors by post card that he is unable to pay, and that he is desperate. Of course, the busy post-mistress reads this card, and, of course, she tells the villagers about it. On his way back to his office he sees an Indian bargaining for a second-hand shot-gun, which he refuses to buy because the price is just double of what he wants to give. As the editor has a gun which is not useful to him, he strikes up an acquaintance with the Indian, and agrees to sell his gun to him, offering to bring it to the village store.

The village gossips in the store see a man coming across the street carrying a gun. They recognise him as the editor, and at once jump to the conclusion that this desperate man is taking this means of collecting his debts. Consequently, when he enters, money is held up to him from behind every counter, barrel, and basket in the place. He takes in the situation, and shrewdly collects the money due to him, after which he hies back to his office.

Orphan Annie hears the villagers hold an indignation meeting over this means of collecting, and their decision to tar and feather the editor. Of course she warns him, and, of course, he promptly leaves town, taking her with him. Consequently when the villagers arrive at the editorial sanctum they find a notice on the door that the paper is for sale, and that the shot-gun for collection purposes will be thrown in. To say that they are crest-fallen and dejected is to put it mildly.

The comedy is clean cut, splendidly acted, and full of life from start to finish. It is a thousand feet of human nature and genuine fun.

Posters for this subject will be issued.



A Dangerous Lesson

By B. C. Franders

DRAMATIC—RELEASED NOVEMBER 9th, 1912

Film No. 7097

Copyrighted, August, 1912

Code, Vorstellen

Approx. Length, 1000 feet

CAST OF CHARACTERS

ROSE, a young wife.....	GERTRUDE McCOY
HER FRIENDS	BESSIE LEARN
	ELIZABETH MILLER
	BLISS MILFORD
FRED, a clerk	AUGUSTUS PHILLIPS
HIS EMPLOYER	MARC MACDERMOTT

AN honest heart-to-heart kind of story of young married life to-day which will strike a responsive chord in more than one little family.

Fred Marshall and his pretty wife are happily married, though in moderate circumstances, but Fred has not learned that his little wife is his partner, and he consequently denies her an allowance, and anything but the smallest amount of spending money.

One of her young married friends advises her to take money when she needs it from her husband's trouser pockets, and it so happens that a few nights after this he comes home with a collection made after office hours, and carelessly leaves his coat with her for some repairs. Consequently she finds the big sum of money. Believing that it is his own, and that he has refused to give her a share of it, she takes a portion of the sum, wrapping the remainder up and returning it to the pocket. Fred hands it in without looking at it at the office, and, of course, when he can make no explanation of

the disappearance of the money, he is invited to sever his connection with the firm.

Returning to the house, he finds his wife just coming back from having purchased a new hat with the money. The mutual explanations which follow make her realise her mistake, and send her post haste to the office to explain to Fred's employer what she has done. Her confession easily wins forgiveness from him and the re-instatement of Fred, but when she returns to the house she learns that Fred has also learned his lesson, and that hereafter his salary will be divided equally between them.

The story is so humanly and delicately played that it is sure of a hearty welcome.

Touching a point which must be faced by every young couple, this film develops in a very simple and natural way—therefore convincingly—a problem in household economics. To the thoughtful person it points a moral, but to the most casual spectator it is an interesting drama.

Posters for this subject will be issued.



Helping John

By Bannister Merwin

COMEDY-DRAMA—RELEASED NOVEMBER 9th, 1912

Film No. 7106

Copyrighted, August, 1912

Code, Vortanzen

Approx. Length, 1000 feet

CAST OF CHARACTERS

JOHN WINTER	BIGELOW COOPER
EDITH, his Wife	MIRIAM NESBITT
HENRY BARR, Winter's Confidential Clerk	BARRY O'MOORE
LEEDS { of the firm of Leeds & Bell	{ ROBERT BROWER
BELL, {	{ CHARLES SUTTON

Members of Stock Exchange, customers at brokers' offices, etc.

JOHN WINTER is just inaugurating a campaign in the stock market by which he hopes to gain a firm hold on a company known as the Star Milling Company. His plan involves forcing the price of Star Preferred down, by attacking the market. John is not a large operator, so, in order to do this, he must be prompt and catch the market unawares, selling in unnoticeable quantities at the start.

John's wife, Edith, is devoted to him. She is rich in her own right, and would like to be helpful to John, but he will never tell her anything about business matters. She is troubled by his preoccupation while he is preparing the deal in Star. It looks to her as though something was wrong, and her fears are confirmed when she finds in his coat a letter regarding the necessity of his selling Star Preferred. She infers that he is forced to sacrifice his holdings in Star in order to get money.

Poor John! She would give him all the money he needs, but she knows his pride would not allow him to accept it. She decides to secretly buy this Star Preferred that he has to sell, and

give it back to him as a surprise. She goes to a broker's office, and begins to buy secretly, just as John, through his lieutenants, begins to sell. Her ignorance of the market leads her to buy the stock with a freedom that experienced traders would fear to use. Her brokers, recognising her from the signature on her cheque, and knowing her husband's relation to the market, figure that some subtle coup is on, and they and their customers follow her unconscious lead, the combination naturally forcing Star Preferred up to an unprecedented figure.

The scene shifts from the offices of Edith's brokers to the stock exchange and to John's office back and forth in increasing excitement.

John is wiped out! Edith gets control of the stock, and her broker's statement shows she has made a fortune while she was "helping" John. She arrives at his office just as he wonders how he can ever get his head above water again. Explanations are made, and all ends happily when, in the following scene, John is patiently explaining to Edith, at home, the details of his business.

Posters for this subject will be issued.



The Harbinger of Peace

By Robert Brower

DRAMATIC—RELEASED NOVEMBER 13th, 1912

Film No. 7099

Copyrighted, August, 1912

Code, Vorstossen

Approx. Length, 1000 feet

CAST OF CHARACTERS

FARMER WILSON.....	ROBERT BROWER
DORA, his daughter	MARY FULLER
FARMER ANDREWS	WILLIAM WEST
DICK, his son	GEORGE LESSEY
MRS. ANDREWS	MRS. WALLACE ERSKINE
FARMER WILSON'S UNMARRIED SISTER.....	GERTRUDE NORMAN
THE DOCTOR	JAMES GORDON

A DELIGHTFULLY human and lifelike story of the country and its people. John Wilson and Bill Andrews, two old farmers, have adjoining farms, and have been lifelong friends. Wilson's daughter, Dora, is engaged to marry Bill Andrews' son, Dick.

A cow belonging to Andrews gets into Wilson's pet vegetable patch, doing considerable damage. The old fellows cannot agree upon a settlement and a heated argument ensues, followed by a declaration of absolute hostility. The bars are put up between the two farms and each forbids his child to see or speak to the other again. Dick and Dora, however, meet later and agree to marry and both go to tell the decision to their parents. Old Andrews blusters a bit but finally consents, relishing the prospect of "having one" on his erstwhile old friend. Dora's father is obdurate and drives her from home. His bitterness causes him to blot her name from the family Bible and otherwise try to obliterate her memory. The young

people marry and live with Dick's parents.

Old Wilson refuses to hear his daughter's name mentioned, so, when her little son is born a year later, the old man is ignorant of the fact. On the occasion of one of his rare Sunday visits to the village post office, the doctor tells old Wilson of the birth of his daughter's child and that he has been named after his grandfather. But a little later, upon his return home at Easter time he sits at the table and accidentally his hand falls to the Bible page where his eye is attracted to the passage "Peace on earth, good will toward men." Stealing a look across into the Andrews' farm, he sees all but Dora and her child outside and proceeds to their house by stealth. There he is found by Dora with the baby in his arms.

A reconciliation takes place; the Andrews family is invited to his home and the breach is closed when he re-enters Dora's name in the Bible and adds that of her child, "The Harbinger of Peace."

Posters for this subject will be issued.



Spring Log Driving, Maine, U.S.A.

DESCRIPTIVE—RELEASED NOVEMBER 13th, 1912

Film No. 7100

Copyrighted, August, 1912

Code, Vorstpan

Approx. Length, 1000 feet

JUST stand but a moment exactly where you are, then carefully observe your surroundings. What material predominates above all other? There is but one answer. Wood! Its usefulness is unlimited, in fact it is as essential as the very ground upon which you stand. Fully convinced then of its necessity, it is quite natural that in the next thought you will be mentally questioning yourself as to where it comes from; how do they get it; is the life of a lumberman an occupation to be envied; or all in all is there any limit to the magnitude of the lumbering industry, considering the millions of feet of timber that yearly fall by the lusty stroke of the woodman?

In answer to this we will say that this picture is undoubtedly the greatest of its kind. It is extremely explicit and depicts in splendid photography the entire industry from the time the lumbermen go to work, to their well-earned repose when the day is at a close. Nature has well provided for the scenic portion of this picture in lending its charms of sylvan grandeur. The logs can be seen in enormous piles on the side of a hilly

slope and by the application of dynamite, are sent thundering and crashing down the valley-side into the Kennebec River (U.S.A.), like an avalanche or mountain slide.

The logs are carried by the rushing waters of the Kennebec, and at times congest in such a way that it takes weeks and weeks to break the jamb even with the use of mechanical devices provided for such emergencies. If one can imagine Moosehead Lake (U.S.A.) a prairie and the logs millions of heads of cattle, then it is easy to conceive what the scene showing a boom is like. The logs are literally corralled by the lumbermen who travel over the revolving surface like squirrels running a tread-mill—a scene that will excite the keenest of interest. When this work is done the boom appears like a fair-sized island, this one in particular consisting of four million logs, each having a mark designating the mill to which it belongs.

This is a perfect picture in all respects with an educational and entertaining value second to none, abounding in picturesque scenes, some of them not a little exciting.

"The Charge of the Light Brigade"

"Long shall the tale be told,
Yea, when our babes are old,
How they rode onward!"—*Tennyson.*

The history of the Crimean War, and more especially the story of the Battle of Balaclava, is far too well known to need reiteration in these columns. Better, then, that a brief review be given of this memorable event as it will appear upon the screen. Not that the story has been altered in any way; a strict regard for detail and the closest adherence to facts has been maintained throughout.

It need hardly be said that a production of this kind calls for the cream of things cinematographic.

Lavish expenditure, infinite patience and fine *sang froid* are only a few of the requirements of such a colossal undertaking. Yes, indeed, what an undertaking! How easy to mar the beauty, the wonder of a like subject; how simple to convert the tragedy and the pathos into vulgar, insincere effectiveness!

But nothing of the sort has occurred. Indeed, when the film comes to a close it is difficult to believe that the awesome battle scenes, the glorious charge and the terrible tragedy we have witnessed were not real, that the charging horsemen and the silent gunners were not real heroes. Surely we heard the thunder of the cavalry, the booming of the guns? And yet there were no crude sound effects, and the showroom was dark and silent. Perhaps—who knows?—the spirits of the old Six Hundred returned, and creeping for a few priceless moments into the hearts of those who *dared* to mimic them filled them with the fire of battle and the courage of their forefathers! Who knows?

In any case, the fact remains that this inspiring charge has been handled by the Edison Company in a manner deserving the very highest praise. "The Charge of the Light Brigade" is to be released on October 25th, the anniversary of Balaclava,

and will form a fitting companion film to "The Relief of Lucknow."

The film opens with a glimpse of Captains Nolan and Morris leaving home, followed by a general survey of the battlefield at Balaclava on the morning of October 25th, 1854. As the day wore on, messengers hurried to and fro between the lines, and every now and then a scout raced back with news. Then came Raglan's message, a written message, known as the 4th order, which was conveyed by Captain Nolan and received by Lord Lucan. Failing to understand its purport, Lucan pressed Nolan for an explanation. Haughtily the young captain replied, "Lord Raglan's orders are that the cavalry should attack immediately." "Attack, sir," answered Lucan, "attack what?" "There," replied Nolan, pointing vaguely towards the left of the valley. "There, my lord, is your enemy, there are your guns." Then came the fatal mistake. With Lord Cardigan in command, an advance was made upon the Fedionkine Hills. Too late, Nolan saw the mistake. Riding furiously across the lines in a vague endeavour to rectify the ghastly error, he was struck by a shell and died instantly. Gathering speed at every moment, men and horses answered to the call, "Forward, the Light Brigade." Round the side of a mountain they rode, and then—then the awful truth dawned upon them. The awful sight greeted them.

Cannon to right of them,
Cannon to left of them,
 Volleyed and thundered.
Stormed at with shot and shell,
Boldly they rode, and well,
Into the jaws of death,
Into the gates of hell.
Sabring the gunners there,
Charging an army while
 All the world wonder'd.

Too late now to draw back. No chance now for retreat. Their's but to do and die.

Onward, ever onward they rode. Saddle after saddle was emptied; horse after horse died screaming. Forward, up to the mouths of the smoking guns—and over!

Up from the mouth of hell,
All that was left of them,
 Left of Six Hundred.

—*Kinematograph and Lantern Weekly.*

To the Edison Company belongs the credit of having filmed the greatest of battle pictures. Starting with Trafalgar, a subject which set "all the world wondering," they have provided us with a suitable picture for the commemoration of those deeds of daring-do which have helped to make our tight little island the wonder and the envy of the world. Now on October 25th they are to release "The Charge of the Light Brigade," length 1,025 feet, which in a sentence we may describe as the Company's *bon mot*.

"When shall their glory fade?" Never whilst the house of Edison remains to give us such stirring scenes as those contained in the film now under notice, scenes which cause our pulses to beat the faster when we realise by the aid of the pictures the courage, awful in its degree, with which Britain's sons have ever been imbued when fighting for the dear old country, indomitable pluck even though those called upon to display it "knew very well someone had blundered."

As we sit enthralled before the screen, so vivid and realistic has the Edison Company made this picture, we become participants in that ride to death or glory of the Light Brigade, and figuratively speaking, see ourselves "stormed at with shot and shell." In imagination we hear Lord Cardigan's order, "Forward, the Light Brigade," and then in logical sequence the events of that eighteen minutes' awful carnage pass before us, until at length, like one of the 199, we come "Through the jaws of death, back from the mouth of hell."

And what is the impression made upon us? That, great as has been the achievements of the Edison Company in matters historical in the past, this is the greatest of them all. Accurate in the most minute detail, we are bound to pronounce "The Charge of the Light Brigade" this Company's biggest triumph. It is, in fact, a feature film released without the usual "exclusive" restrictions, and thus brought within the reach of even the smallest showman. It seems nothing short of ridiculous that such a picture can be obtained at the standard rate.
—*Cinema*.

Appreciation from the Balaclava Survivors' Fund

Gentlemen,

I write to thank you very heartily for the great treat you gave me in affording me a private view of your magnificent film of the Balaclava Light Brigade Charge.

Intimately acquainted as I have been for the past fifteen years with the survivors of the Charge, I took a keen interest in watching the development of your wonderful series of pictures. The faithful portraits of the leaders—Raglan, Cardigan and Nolan—the historical accuracy of the uniforms and accessories, and the completeness of the whole presentment renders this to me the most marvellous motion-picture I have ever seen.

Faithfully yours,

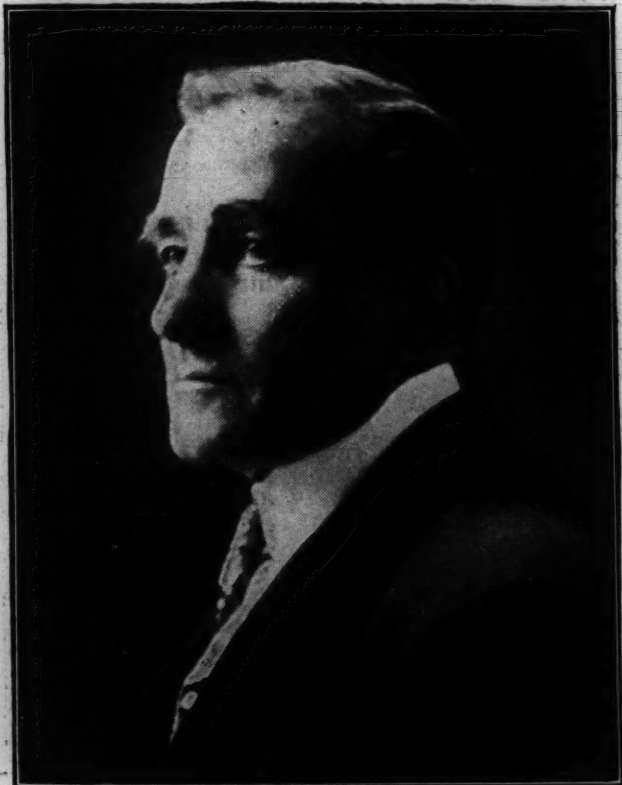
T. H. Roberts,

Founder, Secretary & Treasurer.

William West

William West has spent many years on the stage, serving in almost every imaginable capacity since the time of his first appearance at the Old Woods Museum in Philadelphia, U.S.A. He has spent ten years in stock company work, playing in many of the principal theatres of New York.

After spending some time in vaudeville, he filled very successful engagements with a number of well-known actors. Among many notable plays in which Mr. West has taken part, not the least remarkable was "The Danger Signal," which ran no less than one thousand and nine nights. He toured the States in Walter Fessler's remarkable scenic melodrama, "The Great



White Diamond," in which the actor created a part never before attempted upon the stage—that of Landazza, the Nyctalops, who is blind in daylight but sees vividly in darkness. It was a difficult rôle which Mr. West handled so artistically that he carried off the honours upon every occasion. Mr. West has appeared in other equally well-known plays, among which is Dion Boucicault's still popular "Arrah-Na-Pogue."

Three years spent as a member of the Edison Stock Company have served to convince Mr. West that the picture player, like every other artist,

must ever be a student, and we find him diligently at work observing and studying the various problems which constantly arise in the newer field. His character portrayals range from farce and burlesque to tragedy and pathos—each one a gem of its kind.

Mr. West's success is due in a great degree to his wonderful skill in the difficult art of "making up." He has a thorough knowledge of the essential differences between the stage make-up and that required for the photoplay, a subject of which he is an undisputed master.

The fidelity with which Mr. West presents his various character portrayals can readily be gathered from a few of our more recent films—"The Sunset Gun," "Blinks and Jinks," "Aunt Miranda's Cat," "The Man Who Made Good," "How Father Accomplished His Work," his interpretation of the old musician in "After Many Days," and his wonderful presentation of old Martin in the great Dickens' release "Martin Chuzzlewit." Keenly alive to every situation, with a high artistic appreciation founded upon long years of experience, Mr. West may truthfully be said to represent all that is best and finest in dramatic art.

In His Father's Steps

(Continued from page 3.)

in his diary telling him of all it meant to the dear old man, he realised what he owed to the man who had worked day and night by the sick and dying in order that he might become what he is. So at last he takes from his old worn hand the medical case, and goes forth to help those whom his father had loved and known for forty years.

He gives up his high ambition, and, after a battle, the woman he loves, fully believing that she would not consent to become the wife of a simple country doctor. He had, however, failed to take into consideration the greatness of her love, and only realises it when, on returning home one evening, he finds her in his father's garden, with the words upon her lips: "Where you are there is my world also. It is the happiest and the best I shall ever want."

A simple, tender story of true love and fond hearts told in a humble village, amidst the musty bottles of an old doctor's office.

Posters for this subject will be issued.

Printed Matter for "The Charge"

We wish to draw special attention to the artistic folder we are issuing in connection with "The Charge of the Light Brigade," a specimen copy of which was recently mailed to all showmen. This pamphlet, which is made up in a black silhouette and red setting, has been the subject of much comment, and has received the whole-hearted approbation of the Trade. In addition to its striking pictorial effect, it also gives the synopsis of the film and Lord Tennyson's striking tribute to the brave heroes who fought so well, and is well calculated to arouse great interest and attention among all audiences. A small blank space has been left on the front cover for the name and address of the theatre to be imprinted or stamped in. The price charged for this attractive folder is purely nominal, viz., 10s. per 1,000, and represents but a fraction of their actual cost to us, but we are quite willing to stand this percentage in order to assist Exhibitors to promote a keen anticipation of this thrilling and patriotic theme.

We have also given careful consideration and study to the four-colour poster that will be issued to feature this subject. The most dramatic and ennobling scene in the reel has been chosen, that showing the Light Brigade as

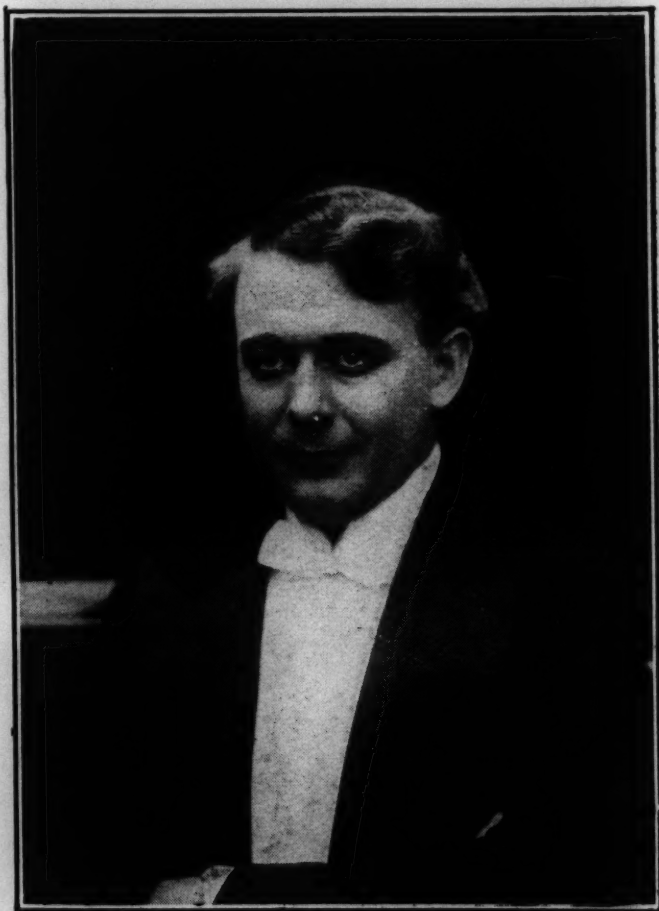
"Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell."

And the result is a drawing that will attract the eyes of all picture enthusiasts to your frontage, and from thence to the inside of your theatre is a step that will become unavoidable.

We would request the kindness of all the Trade in asking them to place their orders for this literature as early as possible, so that we may correctly define the demand, and thus avoid disappointing anyone. We subsequently learn that quite a number of Showmen, who were rather late in their demands, were unable to obtain supplies of either the poster or pamphlet we issued in connection with "The Relief of Lucknow," and the above notice will therefore be appreciated.

Harold M. Shaw, Director

It is with great pleasure—though not unalloyed with regret—that we announce the appointment of Harold M. Shaw as a director of Edison photo-plays. The regret rises from the fact that his new duties will prevent Mr. Shaw from appearing in pictures, as all of his time will be devoted to directing. To realize what this loss will mean one need but see "The Convict's Parole," "Martin Chuzzlewit," "Master and Pupil," "The Man Who Made Good," or any other films in which Mr. Shaw has been given an opportunity to display his thorough grasp



of photo-play technique and his remarkably crystalized characterizations.

In his new capacity he has already produced several films, among them "The Librarian," "The Harbinger of Peace," "The Cub Reporter," "Helping John," and "The Dam Builder" (to be released). Any one of these pictures might be the work of a veteran director, so excellently have they all been assembled and worked out in detail. Always an earnest worker, Mr. Shaw has entered upon his new career with an enthusiasm and determination that, together with his natural artistic gifts and suavity of manner, have made his success inevitable.

An Object Lesson

"Doing great business with 'The Relief of Lucknow.' Six of the Lucknow veterans are introduced at each performance, wearing their medals and decorations; the Pipers' Band is also in attendance, and the picture is highly commended. I may tell you that I have the 'Balaclava' film booked, with three veterans of this great event to appear, this being all left alive in Northumberland, also we have the world's famous bugle, used by the late Trumpeter William Brittain, 17th Lancers, who sounded the Charge of the Light Brigade at Balaclava on October 25th, 1854. He also acted as Orderly Trumpeter to Lord Cardigan, Brigadier-General commanding the Light Brigade at Balaclava. This will be a great draw in itself. Will you oblige by letting me know what size posters you have for this?—*W. Baker, The Gaiety Theatre, Newcastle-on-Tyne.*

The above letter is of such importance, and tells such a strong tale of successful initiative in introducing innovations; that we offer no apology for reprinting it here as an object lesson to those showmen who are content to merely screen a picture without making the slightest effort to increase its drawing power. This, obviously, is not the way to "take a rise" out of your competitors. You must be quick enough to see and turn to account all opportunities that may offer themselves. It is only by successful devices such as those used by Mr. Baker and other enterprising exhibitors that certain theatres gain that degree of superiority which attracts the public eye and stamps the manager as an intelligent selector and improver of artistic and up-to-date lists. Many a film will prove a success by its spectacular, dramatic or educational value alone, but, alas! many a manager is content to let it go at that. Do you belong to this class, Mr. Exhibitor, or are you one of the intelligent selectors taking advantage of every opportunity to increase the effect of your pictures? Do you pause to think whether you can add to the general effect of a film, make it more striking and attractive by introducing devices of every imaginable nature to add to its realism? A well-known picture theatre proprietor is credited with saying, "People get their news, their drama, their education from the motion picture." Thus, by increasing

the attractiveness of your programme, you are increasing the patronage of your audiences. The beginning, middle, and end of the success of a picture theatre is PUBLICITY, and the methods of obtaining this enviable and much sought after position are many and varied. To begin with, a big consideration is an imposing frontage, giving, by means of posters, a good general idea of the contents of your programme. Displays of the members of the different manufacturers' "star" artistes are also found to be of great assistance in adding to the effect. (An interesting notice regarding a Lobby Display Frame of the Edison Stock Players will be found on page 19 of this issue.) Another essential is a small printed programme that is both instructive and interesting, containing newsy reading matter, such as short synopses of the principal pictures and—a most important item—should be liberally illustrated. As stated in our last issue, we shall be pleased to provide any Exhibitor upon request with electros of the illustrations appearing in this house organ. Again, if possible, it could be supplemented by the musical programme for the performance. This should be made up of selections appropriate to the various films, and, after the pictures themselves, should be the next most appreciated item. Excellent featuring effects can also be obtained by special singing, orchestral music, recitations or lectures, just as may be considered most suitable. Another means of publicity that is often forgotten is the local press. This is a channel that should never be overlooked, and a little attention and courtesy extended in this direction will in most cases result in useful newspaper notices. Judicious poster displays upon walls of buildings, etc., sandwich men, handbill distribution, house-to-house circularising, and many other forms of advertising, too numerous to mention here, are all excellent in their way. In conclusion, we would emphasise that a little more attention to detail, a little more judgment and anticipation in the way of choosing programmes and booming feature subjects, etc., and just a wee bit less of the "penny wise, pound foolish" policy, will result in a state of affairs that will please the most exacting of critics; and will assist in the uplifting of the noble art of the "Silent Drama."

Our "Harry Furniss" Films

No matter who it is from—be it patron, showman, buyer, or Press—the unanimous verdict of all upon the first two of our "Harry Furniss" subjects has been "great." The popular cartoonist has so endeared himself to the hearts of all audiences by his clever plots, his exquisite caricaturing, his genial personality, and his really capable acting, that the announcement upon the screen that one of his stories, in which he himself plays such important parts, is about to be shown is at once the signal for a demonstration of applause. Indeed, so natural is Mr. Furniss's acting and so charming are many of his little characteristics, that one is quite astounded when it is understood that this is the first time he has appeared upon the stage, legitimate or otherwise, although he has, of course, made numerous appearances upon the lecture platform. Mr. Furniss may well be said to have commenced his stage career backwards, inasmuch as many artistes serve their apprenticeship first upon the "boards," and then fall a conquest to the spell of the motion pictures, whereas Mr. Furniss has first fallen a conquest to, as he so aptly terms it, "My Lady Cinema." Whether or no the natural evolution of events will follow, and Mr. Furniss will be seen in theatreland caricaturing dear old Pickwick or convulsing his audiences with selections from among his unique stock of reminiscences, remains to be seen, but we feel we are voicing the opinion of photo-playdom when we emphatically say, "We hope not." He is too valuable and entertaining for his services to be lost to the cinematograph world in general.

"Master and Pupil," the third of his series, is to be released on October 23rd. This film gives Mr. Furniss an opportunity to show his cleverness and originality in black and white sketching, in the art of which he is a past master, and a number of his world-famous pictures of Dickensian characters are drawn by him upon the screen before your very eyes.

On November 23rd is scheduled for release yet another of his stories, entitled "The Artist's Joke," purely and simply a comedy full of the most ludicrous incidents, and giving Mr. Furniss another opportunity to display his remarkable skill as a caricaturist of the first water.

A most interesting souvenir of these films are the handsome eight page booklets we have issued in connection with same. Profusely illustrated by sketches and remarks, both from the proficient pen of Mr. Furniss, these pamphlets have been in great demand among all viewers of his pictures, and are treasured as an interesting memoir of an interesting entertainment.

The Librarian

(Continued from page 5.)

their scent, retire. Betty dashes into the room, slamming the door after her, and, throwing herself into a chair, bursts into tears.

Jack, still in the cupboard, hears Betty's sobs, and comes out. She urges him to go back into hiding, but he will not. Then Prentice, opening the door, sees Jack, and for the first time understands. He tells Jack of Betty's sacrifice. Jack immediately starts to go and give himself up, but Betty clings to him. At this moment the Corporal reappears, followed by the judge and the minister. The Corporal demands Jack's surrender. He gives himself up, and explains what has happened, thereby clearing Betty's name. Her sacrifice softens the Corporal's heart, who forgives Jack, and the picture closes with a showing of the love of Betty and Prentice.

Posters for this subject will be issued.

The memorable defence and relief of Lucknow, the incidents of which are portrayed with wonderful realism and native colouring, form the principal attraction at the Electra Palace, Fitzalan Square, this week. . . .—*Sheffield Daily Telegraph*.

Mr. Horace Livermore has, at various times, presented some fine programmes at his popular Balwin Street Hall (Bristol), but one doubts whether any of them has excelled the show which he has provided for his patrons this week. All the features of cinematography are well represented, and in connection with the recent anniversary, the Bristol Crimean and Indian Mutiny veterans were invited to the hall to enjoy the film of "The Relief of Lucknow." The house was crowded, and a collection was taken for the local Veterans' Society. —*Bioscope*.

Advertising Synopses for Edison Releases in this Issue.

"IN HIS FATHER'S STEPS."

By Bannister Merwin.

A dramatic story of the heart price a brilliant young doctor was willing to pay rather than shatter the dreams of his loving father to whom he was indebted for his education. A simple story that touches the heart.

"HOLDING THE FORT."

By Bannister Merwin.

Never before have four walls been called upon to stand such a pressure of comedy. It takes place in room No. 23, accidentally assigned to a newly married man and a mature maiden lady who is a delegate and a speaker at a meeting.

"THE LIBRARIAN."

By Bannister Merwin.

The love of Betty Gibbs, who risked her honour and position to save her brother, a deserter from the army, brings about a dramatic situation in which the unexpected happens. An unusual story in a new atmosphere.

"PLEASE REMIT."

A Western comedy, showing how the misconstrued meaning of a shotgun in the hands of a bankrupt editor brought about payments from his evasive debtors and a romance with orphan Annie.

"A DANGEROUS LESSON."

By B. C. Franders.

A simple story of real human nature. It tells how a young wife listened to bad advice and took money which she supposed was her husband's but which really belonged to his employer. The serious consequences were fortunately averted, and both started afresh with a better understanding.

"HELPING JOHN"

By Bannister Merwin.

An unusual comedy of the Stock Market, showing how the innocent young wife went into the market to "help John" and the unexpected consequences. The settings are remarkably true to life.

"THE HARBINGER OF PEACE."

By Robert Brower.

How a neighbourly feud originating from a trespassing cow lasted until the birth of a chubby little grandson. 'Twas then that the pride of posterity moved the angry hearts to a parental reunion.

"SPRING LOG DRIVING, MAINE, U.S.A."

In this descriptive film a fair conception is given of the millions of feet of timber that are hewn in the lumber camps of America every year. The photography is splendid, and the scenes abound with natural beauty and spectacular interest.

PICTURE POSTCARDS OF THE EDISON PHOTO-PLAY ARTISTES.

Excellent Silverprint picture postcards of the very highest type of photographic art. Unequalled for quality and value. They are issued in a series of twelve, and the full set comprises:—

Laura Sawyer	Mary Fuller
Miriam Nesbitt	Marc McDermott
William Wadsworth	Charles Seay
Charles Ogle	Edward O'Connor
William West	Harold M. Shaw
Edison Studio, Bedford Park, Bronx, New York	
Thomas A. Edison	

Price 6/- per gross.

Special Price, if ordered at one time in twelve gross lots,

63/- the lot.

Artistic notice cards announcing that these cards can be obtained at your theatre are supplied with every order, free of charge.

FROM NORTH, SOUTH, EAST AND WEST.

To show the extraordinary interest that our recent Historical releases has aroused among picture enthusiasts, we reprint below a few of the newspaper extracts that have reached us from all parts of the country, expressing in glowing terms the admiration that has welcomed our efforts:—

Please send 2,000 Booklets "Charge Light Brigade." "Relief of Lucknow" picture created tremendous success. Finest picture we have had.—*W. J. Hackett, Manager, Majestic Picturedrome, Tottenham Court Road, London.*

"Will you please send 2,000 of your booklets of 'The Charge of the Light Brigade'? . . . I shall be very pleased if you could loan me some blocks for this picture. I want to bill it up for all I am worth . . ."

"We ran at the beginning of this week your picture entitled 'The Relief of Lucknow.' You will be pleased to know that we had over 6,000 people to see this picture."—*G. R. Parnell, The Rumworth Electric Theatre, Ltd., St. Helens Road, Bolton.*

"Napoleon at St. Helena" is the title of a striking series of pictures dealing with the last hours of the great Emperor. The film is one which leaves a deep impression upon those who have seen it, and it will appeal to young and old.—*Northern Whig.*

"A Prisoner of War" is one of the finest films that has ever been shown on the screen of a cinematograph theatre. The story is simply and straightforwardly depicted, and the spectators are never liable to get puzzled by the progress of events.—*Cambridge Daily News.*

In the early part of the week a well produced and excellently acted reconstruction of Napoleon's exile to St. Helena, and his death there, was shown on an Edison film, which created great interest.—*Dover Express.*

To-day is the anniversary of the relief of Lucknow, and this stirring drama of the great Mutiny has been admirably pictured by the Edison Company, whose film is being shown at the "Spot" Cinema Theatre. The historic deeds of heroism of the handful of British soldiers who bore the brunt of the early fighting forms a magnificent subject for portrayal, and the Edison film is in every way worthy of the event. . . . The film abounds with true deeds of heroism, which now figure in every book of history, and

this notable film must be seen to be appreciated.—*Derby Express.*

In commemoration of the 55th anniversary of the Relief of Lucknow, the management of the Arcade Cinema, Skinnergate, Darlington, are showing to-day a striking film illustrating the most harrowing, terrible, and heroic events in the annals of British history enacted during the Indian Mutiny of 1857. . . . The film is of great educational interest, and the accompanying music has been specially written, the strain of the bagpipes at the finale, heralding the approach of the famous Scotch regiment, being imitated to perfection. . . .—*North Star.*

Again the patrons of this place of entertainment (Rumworth Electric Theatre) have the opportunity of seeing something quite new to Bolton. The picture is entitled "Relief of Lucknow," and was keenly watched by the multitude of people assembled on Monday night, and in the end one is spellbound.—*Bolton Chronicle.*

A huge audience gathered (Crown Theatre, Acton) to the undoubtedly successful drama, "The Relief of Lucknow." One of the triumphs of the cinematograph world, it appeals strongly to the English nation, last Wednesday being the fifty-fifth anniversary of that historical event.—*Chiswick Express.*

For the next three days at the Haymarket Picture House a special picture film story, entitled "The Relief of Lucknow," will be shown. The film is a wonderful production by the Edison Company, who are considered as experts at military stories.—*Eastern Evening News.*

"The Relief of Lucknow" also is a capital film. . . . Incidents of the terrible siege are faithfully portrayed, and the audience worked themselves up into quite a state of enthusiasm when the relieving column arrived.—*Gloucester Citizen.*

"The Relief of Lucknow" is the subject of one of the most striking pictures yet shown at the "De Luxe." . . .—*Western Evening Herald.*

Recent Edison Releases.*A Complete Table from August 15th.*

Aug. 17—Billie (Dr.)	1000
17—Winter Logging in Maine (Des.-Ind.)	1000
21—The Bank President's Son (Dr.)	1000
21—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City, U.S.A. (Des.)	500
21—A Romance of the Ice Fields (Dr.)	635
24—Very Much Engaged (Com.)	1000
24—The Convict's Parole (Dr.)	1000
28—Eddie's Exploit (Com.)	500
28—The Sunset Gun (Dr.)	1000
28—The High Cost of Living (Com.)	1000
31—The Artist and the Brain Specialist (Com.-Dr.)	1000
31—The Passion Flower (Com.)	1000
Sept. 4—Jim's Wife (Dr.)	1000
4—The Angel and the Stranded Troupe (Com.)	1000
4—Kitty's Hold-up (Com.)	430
7—A Western Prince Charming (Dr.)	1000
7—The Prisoner of War (Dr.)	1000
11—The Passer-by (Dr.)	1060
11—A Man in the Making (Dr.)	1000
11—Apple Pies (Com.)	400
14—How Father Accomplished his Work (Com.)	650

Sept. 14—The Little Bride of Heaven (Dr.)	1000
18—The Girl at the Key (Dr.)	1000
18—Pennsylvania State Police, Troop "B" (Des.)	500
18—The Wooden Indian (Com.)	500
21—The Man Who Made Good (Dr.)	1000
21—The Shadow on the Blind (Com.)	1000
25—The Relief of Lucknow (His.-Dr.)	1000
25—The Father (Dr.)	1000
25—Partners for Life (Com.-Dr.)	1000
28—The Workman's Lesson (Dr.)	1000
28—How the Boys Fought the Indians (Com.)	700
28—An Intelligent Camera (Com.)	300
Oct. 2—Revenge is Sweet (Com.)	600
2—The Maple Sugar Industry at Thompson, Pa., U.S.A. (Ind.)	400
5—Seeing Each Other Home (Com.)	500
5—After Many Days (Dr.)	1000
5—Madame de Mode (Com.)	700
9—The Necklace of Crushed Rose Leaves (Dr.)	1000
9—Mary Had a Little Lamb (Com.)	300
9—Target Practice of Atlantic Fleet, U S. Navy (Des.)	650
12—Nerves and the Man (Dr.)	1000
12—Mr. Pickwick's Predicament (Com.)	1000

THE NEW EDISON LOBBY DISPLAY FRAME.

Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained. The artistes are as follows:—

William Wadsworth
Charles Seay
Mary Fuller
Charles Ogle
Harold M. Shaw

Laura Sawyer
Edward O'Connor
William West
Miriam Nesbitt
Marc McDermott

Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13/6 each frame complete.

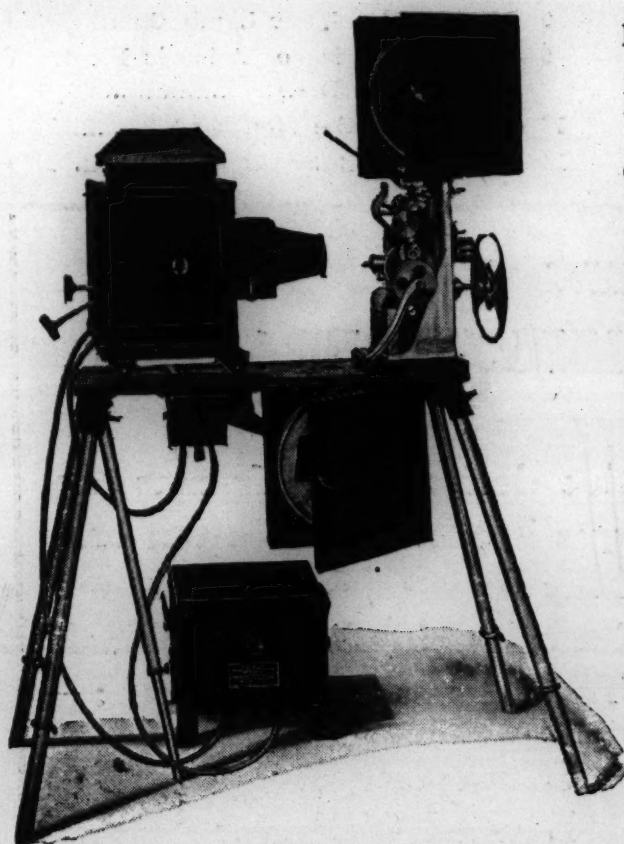
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